



# Potters Guild of British Columbia

1359 Cartwright St., Granville Island  
Vancouver, B.C. V6H 3R7  
(604) 683-9623

## NEWSLETTER

MARCH 1991

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### CAN THERE BE BALANCE WITH DIVERSITY?

*Nathan Rafia, a member of the Board of Directors, and a ceramics instructor at the Burnaby Art Centre, offers his thoughts on the name change debate. Also see page 4 for Perrault's "The Mainstream: Dangerous Waters".*

Choosing a name may not be difficult, but achieving a common agreement or understanding of its value and of the balance between its inner and outer significance is truly a devilish bit of work. For me, a delightful statement of what is "in" a name is expressed by Jalaludin Rumi, a Thirteenth Century Iraqi poet.

It's important to pay attention to the name the Holy One has for things.  
We name everything according to the number of legs it has.  
But the Holy One names it according to what is inside.

Moses had a rod. He thought its name was "staff";  
But inside, its name was "dragonish snake".

We thought the name "Omar" meant agitator against priests,  
But in eternity his name was "The One Who Believes".

No one knows our name until our last breath goes out.

-Version by Robert Bly.

I believe that the essence of our name debate is expressed in this very old poem. The argument is after all a very old one and there are many ways to talk about it.

In the May 1990 issue of this Newsletter, D'Arcy Margesson argued to maintain the name "Potters' Guild of B.C." He emphasized the inner value of name. "Put another way, the word itself is a container that holds within it shared

history and a sense of the world." "So before we uproot our language, we would do well to consider the meaning and wisdom that the word 'pottery' carries with it, and what we will gain (other than a concession to fashion) by replacing it." D'Arcy's emphasis is on roots, -again the inner, invisible aspect. We are best, he claims, not to be taken in by the temporal but to keep our vision on eternity. For him, Omar is "The One Who Believes", without whose roots we are lost, -mere money changers at the bazaar.

In the April 1990 issue Jim Thornsbury argued that we should change the name of the organization known as the Potters' Guild of B.C. He wrote, "I suggest that much value is placed on how you present yourself.....the words you use to express (present) yourself will play a large role in how you are perceived. If you wish to communicate to our audience, be taken seriously about what we are, and what we believe, then we have no choice other than clarity." In the interest of clarity his emphasis is on the

outer aspect, the "number of legs it has". This is a legitimate perspective showing a discernment not necessarily for clarity but for social power and prestige (which are not dirty words). Even though the call for clarity is compelling, I would argue that in the broader context it is groundless.

Mr. Thornsbury is not about fashion nor about image only, but about using the correct label or "calling card", which he claims is important "if you wish to talk to anyone—the public, the government, the artist community, or even those who may buy your work". In the poetic metaphor he is saying that it is plainly stupid in our temporal world to disregard being an Omar, an "agitator against priests". His assertions that having the correct name makes it easier to talk to significant others is dead on the money. Recently Hank Murrow, the Oregon kiln specialist and potter, told me a story which illustrates this point precisely, and I pass it on to you here.

(Continued on Page 7)

*Malaspina Ceramic  
Seminar 1991  
is CANCELLED due  
to construction*

*We'll be back in  
April 1992 !!*

*Jota Charette  
Ceramic Dept.*

## The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as a service to the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

**Managing Editor:** Jan Kidnie.

**Editorial Committee:** Bob Kingsmill, Hiro Urakami, Nathan Rafla.

**Mailing:** Jobst Froberg (labels), Savita Kshatrija, Gillian McMillan, Terry Salmoto.

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**The Potters Guild of B.C.** membership is \$20.00—individuals, \$30.00—groups, January to December. See application form elsewhere in this issue.

**Potters Guild 1991 Board of Directors:** Tam Irving, President; D'Arcy Margesson, Vice President; June MacDonald, Secretary; Dona Nabata, Treasurer; Rosemary Amon, Bob Kingsmill, Elwin Lowe, Nathan Rafla, Fredi Rahn, Terry Salmoto, Elsa Schamis, Debra Sloan.

**Staff:** Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, and Lea Price, Assistant, Gallery of B.C. Ceramics.

## WORKING COMMITTEES

The following committees have been established for the coming year and you are encouraged to contact the chair if you have any suggestions or ideas.

**Finance Committee:** Dona Nabata, Chair—222-2927, June MacDonald

**C.A.B.C. Rep:** Debra Sloan—736-3039

## PAUL MATTHIEU WORKSHOP REPORT

Paul Mathieu opened his mid-February workshop at Emily Carr College with an apology that what he does would not be very exciting to watch, and that we should feel free to interrupt him at any time. Not really knowing what to expect, and myself unfamiliar with his work the 20-odd members of us in attendance gradually got into the exchange as Paul worked in a very simple and unhurried manner to make a "quilted" teapot with pie crust thin little slabs, making a soft and fluffy form while reflecting on the nature of selling yourself to gallery as an artist and all that that may mean. I was surprised to see how the little slices of P-600 held together with such a simple slip and pinch treatment. As the separate parts, body, spout, lid, handle, stiffened up and were assembled, a playful yet still plausible and nicely balanced form was there holding together surprisingly well for all of its lightly-tacked-in-place look.

And then, prepared!, out of nowhere emerged a very similar, yet different version of the same teapot already high

fired with a clear glaze. Later that afternoon this was lusted and as several of us passed around the Lustre Resist and peered closely at the tiny bottles, Paul worked on, our questions never getting very technical, very personal, or very much in the way of his progress.

Swift-handed and unhurried, sometimes waving the brush in his hand around as his discussion grew animated; in good time the teapot was filled in patch by patch with the smelly overglaze films. By the next morning the piece came back finished with its bright, shiny, multi-coloured sections of patchwork, many more colours than we would have imagined. Along with the teapot, Paul had quickly pieced together cups and saucers in the same easy way, the saucers being slumped over curved foam molds.

On Sunday, large stoneware slab and cylinder "torso forms" were the next to be demonstrated; pieced together, cut and rejoined by sensuous curves from tight slabs prepared Saturday. Everybody makes slabware differently. Paul's twist that was new for me was to lift and re-slam the sheets of clay having smoothed out garbage bag plastic tightly over the slabs to prevent stretching and tearing while being flipped.

Paul brought along slides of his past work and showed the evolution of the complexly glaze-painted pieces that he has become famous for. His working processes and methods became clear and I found myself really liking what he was up to, complexity and simplicity once again. Several days would be spent glazing a work complex in intellectual attitude, personal, very carefully worked out, sometimes sumptuous, always interesting. There were, upon reflection, a fair number of things going on. Art

*(Continued on page 5)*

## LETTER TO THE EDITOR

Dear Jan,

A new membership will likely be in the making soon, and sadly, I must ask you to delete my husband, Arthur's, name. He died on December 24, 1990.

Art cared a great deal about the Potters Guild and worked hard to keep it going during its difficult developing years.

Sincerely,

Johann E. Polberg

**Workshops, Studio 5:** Rosemary Amon, Chair—291-0741, Terry Salmoto, Dave Dobie

**Publications:** Elsa Schamis, Chair—526-1221, Elwin Lowe, Bob Kingsmill, Nathan Rafla, Fredi Rahn

**Exhibition Committee:** Tam Irving, Chair—687-2345, Debra Sloan, Elsa Schamis

**Gallery Committee:** D'Arcy Margesson, Chair—875-1884, Debra Sloan

**Selections and Awards Committee:** Nathan Rafla, Chair—732-4316, Bob Kingsmill, Rosemary Amon, and Awards—June MacDonald

**Library Committee:** Fredi Rahn, Chair—732-7065, D'Arcy Margesson



**Gallery of B.C. Ceramics**  
1359 Cartwright St. Granville Island  
Vancouver, B.C. Canada  
(604) 669-5645 V6H 3R7

## GALLERY REPORT

The computer has arrived. We are learning to function with this machine and, in time, we are sure that it will make things much simpler. Time is the important word here. We are having to enter January sales into the computer and work our way up to the present. Cheques for sales in February may be a bit late, but I will try to have them out on time. Apologies for any delays.

Just a reminder that the deadline for the next jury is **Sunday, April 14, 1991.**

**Maureen Wright's** work is featured from February 26 to March 17. Maureen has been an active member of the local ceramic community for a number of years and many of you will be familiar with her work. Maureen and her partner, Brad MacFayden, have operated their own retail outlet for several years.

### **Jim Thornsbury**

*"Still Lives"* Mar. 18th-April 7th  
Open March 18—7:00 -9:00 pm

The work featured during February was created by Laurie Rolland, a graduate of Sheridan College in Mississauga, Ontario. Laurie and her family moved two years ago to Maple Ridge, where she has set up her studio. She entered her work to the Selections Committee a year ago and has been active with the Gallery since that time.

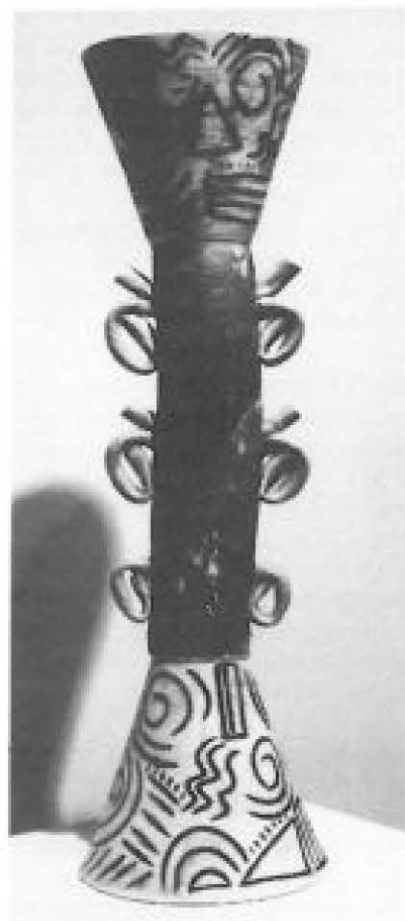
The forms created for exhibition demonstrate clear control of the medium. Vessels are extruded and assembled with thrown bases, completing vases and conceptual tea pots. Coloured slips are applied, which when fired are dry, contributing a feeling of antiquity. The feeling of age is begun in the initial designing of this body of work. Aspects of Mexican ceramic traditions are represented by the application of handles decorated

with leaf motif. In combining stylized early Christian imagery with traditional and contemporary form, the artist suggests to the viewer that there is a connection for us to make with the past.

Images reminiscent of those scratched onto the walls of the catacombs inhabited by early Christians have been etched onto the surfaces of these vessels. Images such as the peacock, which have symbolic religious significance dating to the emperors of India, were also significant in Roman times when the peacock represented eternal life. The dove represents the Holy spirit and peace, an ancient symbol with contemporary significance. The viewer is left to interpret the imagery in his/her own way. The application of colour is soft and mysterious, suggesting the viewer seek an understanding of what mankind has lost touch with in terms of a simple, but more clearly defined spiritual past.

Thank you Laurie for a thought-provoking show.

— Coralie Triance



## EXHIBITIONS

**Choosing Clay**, at the Canadian Craft Museum, 1441 Cartwright, Granville Island, until March 24th. Travels include:

**June 7 - July**—Art Gallery of S.W. Manitoba, Brandon

**July 18 - Aug. 25**—West Kootenay Exhibition Centre, Castlegar, B.C.

**Oct. 23 - Nov. 20**—Prince George Art Gallery

**Jan. 9 - Feb. 18/92**—Triangle Gallery, Calgary, Alberta

**March '92**—Thunder Bay Art Gallery

**June 30 - Aug. 2/92**—Kelowna Art Gallery

**Rafael Navarro Leiton** presents his work, *"Along the Path of Clay: Southwest to Northwest"*, March 7 to April 2 at the Andrighetti Glass Works, 1751 West 2nd Avenue, Vancouver, 731-8652, featuring clay and glass vessels. Rafael is also currently participating in the 3rd Annual Teapot Show at the Huber-Bocker Gallery in Milwaukee, Wisconsin.

The exhibition of the **XI Northwest International Art Competition For Crafts**, juried by Lois Moran, opens March 9 and runs until May 5 at the Whatcom Museum of History and Art, 121 Prospect St., Bellingham (206) 676-6981.



With thanks to *Studio Potter* magazine, and to John Perreault himself, we reprint his timely article from the June 1990 issue.

Many now want the crafts to go "mainstream". Collectors wish to confirm their connoisseurship or protect and increase their investments. Critics and curators, realizing that there is no certain glory in championing the crafts, fantasize more just rewards for their idealistic or scholarly labors and their expertise. Craftworkers hunger to claim their rightful place as full-fledged artists equal to painters and sculptors. Thus they hope to gain critical attention, increased honor, and economic parity, which all add up to a better chance at cultural immortality.

Whether motivated by idealism or greed, enthusiasm or ambition, aesthetic conviction or insecurity, this effort to gain mainstream status for contemporary crafts is problematic. If successful, the conversion of craft to high-priced art—which is what going mainstream seems to mean—may result in the destruction of some important principles without which the crafts become just another commercial commodity.

Fortunately, there is considerable resistance to crafts within the mainstream. To many, the humble materials themselves are anathema. Clay, wood, fiber, glass, metals other than Corten, stainless steel, or aluminum—they reek of work and thus of the body. Pots? They smell of use. To me this is to the glory of the crafts and is a good part of their spirituality; the crafts are concrete. In the crafts one cannot express ideas without substance. It is harder to cheat. But the mainstream view is that the crafts, unless they are transmogrified into luxury items, are low-class, nostalgic, agrarian, or merely therapeutic.

On the other hand, the art market is voracious and ever in need of new art products that can be bought cheaply and sold dearly. Thus, class bias and faulty education eventually may be overcome by the lust for profit. Dollars might succeed where critical argument and visual evidence have failed. But at what cost? Are the crafts trying to take up residence in a burning house?

□ □ □

Purely on aesthetic grounds, much work produced in contemporary crafts is equal if not superior to the best contemporary painting. Yet it is painting and to a lesser extent sculpture that are considered mainstream—that is, culturally and historically important. Everything else is marginal or simply irrelevant. Craftworkers who worry about such things—and their supporters amongst critics, curators and collectors—have acquiesced to this dubious split. To make matters even more interesting, in some quarters, particularly that of advanced feminism and sociology, the internalization of this false dichotomy has resulted, rather mysteriously in the marginal being used as a badge of honor.

Why don't we simply reverse the terms? In fact, in the light of world art, given the preponderance of aesthetic production devoted to works that serve some sacred and/or utilitarian function, it is contemporary painting and sculpture that is marginal. If this reversal prevails, would painters and sculptors see this categorization of their work as marginal as a badge of honor? I doubt it.

But haven't the crafts already been accepted by the commercial art world? Some ceramic artists are now represented by galleries specializing in painting and sculpture. This is also true of a few glass artists. Does this mean these clayworkers are no longer potters or that glass art is not sculpture? Prices are going up. The secondary market—meaning backroom, private or auction resale—is blossoming. Does this mean the crafts are now mainstream?

I am afraid not. Crafts artists are still second-class citizens without full-scale critical attention in the art magazines and are not honored by art museum retrospectives or even included in survey exhibitions of contemporary art. Although they may be mid-career and acknowledged innovators in their fields, their works are not sold for anywhere near the prices demanded by entry-level painters. What is wrong?

To outsiders, mainstream may mean the art market, the art galleries, and the national art magazines, but to most artworlders it tends to mean nonpolitical art produced by white, mostly male, Euro-American artists in the fore of—you guessed it—painting and sculpture.

Everything else is beyond the pale: art by Latinos, African Americans, Asians, and other people of color, feminist art, art by worker artists, art with spiritual intent, and certainly art that is in traditional crafts media and thus associated with the working class. This list makes it clear that the insider division of aesthetic production into mainstream and marginal is not only economic but political.

This so-called mainstream is defended by the use of argument from rather limited precedent, suspect historical determinism, and the invention of canons to justify the exclusion of large numbers of art objects from critical discourse, art history, and therefore, most tellingly, from the high end of the art market. This is done in order to maintain or create high profits on art investments. But the concept of the mainstream was also invented to deprive certain artworkers of art's empowerment: non-whites, women, and those who work or do manual labour for a living. Recognition of my art is recognition of me; I count; I have rights. Aesthetics has nothing to do with the withholding of this recognition; power does.

As I see it, some real art values are still at work within the crafts, though, as elsewhere, they are threatened by dreams of glory and the quick buck. Craftwork is a form of spiritual growth as well as an honorable way of making a living. The object or pot that results is a gift to the world. The crafts do not insist that the aesthetic be divorced from the useful and the decorative. Thus, they are innately populist.

Those of us who see the aesthetic worth of many contemporary crafts objects of course want to share our perceptions. This does not mean the solution to crafts invisibility is acceptance by the commercial or mainstream art world. Such acceptance, should it happen, might only damage the crafts. The fact is that the art world is in crisis; commercialism rules. Money has always had its say, but at least financial interests were once distanced by talk of aesthetic value. Nonetheless, I find this new overt commercialization of art an occasion to rejoice. It is so blunt and undisguised we are forced to think about what we really want art to be.

I make a distinction between the commercial art world and what I call the real art world. The former is what I have been describing as what is held to be mainstream; the latter is made up of artists, critics, curators, and even some collectors, who feel strongly that there is a higher function to art—or crafts—than merely making money for investors or inflating the egos of social climbers. That function is spiritual. This is the real art world to which the crafts, in many ways already belong, for we have at certain points in the Nineteenth and Twentieth Centuries in Europe and the Americas emphasized personal development and human service as key ingredients of the crafts vision.

I certainly do not hold it against any craftsworker who is taken up by the commercial art world. Even the art world could be transformed, though caution is advised. In many ways moving into the art world or, if you will, the largely imaginary mainstream merely means switching markets and market strategies. Freedom is never guaranteed.

I don't know if what I call the real art world can provide the critical and institutional support needed by craftsworkers and other so-called marginal artists. The first step, however, is to realize that the real art world has always existed and continues to exist; it is quite separate from the highly publicized commercial art world. We simply need to be more conscious of what unites us with others who are blowing the whistle on a mainstream that reduces artworks to toys or commodities.

In the meantime, the craftworld itself may try to provide an alternative; other-

wise it will be absorbed by this anartistic mainstream or become a small-scale mirror image of it. The crafts have a mission, which is the improvement of the quality of everyday life—no mean task—through the exercise, development, and celebration of spiritual values as transmitted or created by the craftsworker's aesthetic transformation of matter. If, like most painting and sculpture, the crafts become merely a tool of egotism and/or begin to serve only the rich and powerful, they will indeed have become art—art of the worst kind: art without soul.

*John Perrault is an art critic, and recently appointed as Senior Curator at the American Craft Museum.*

## MATHIEU WORKSHOP (Cont'd)

History kinds of things. The following day he showed us slides of the work of some of his friends from Montréal and talked about their various influences and what appealed to him. His work now gained further perspective from context.

By Monday, I found myself trying out some of his "simple" techniques, thinking no detail in itself is so unusual, but somehow in the coming together of many details a style emerges. Paul Mathieu would say he is stubborn, or worse perhaps, about the way he is and the way he works. I think however he just notices what he must be particular about. I found him honest, imaginative and unpretentious while still being sound about the serious side of his creation. His individual pieces evolve gradually, their problems being worked out in the process as he goes. There are variations on familiar forms. Neither forms nor functions are really issues, it seems. The final conception is not there oppressively insisting on its own harsh details ahead of time. The amount of time required to finish a piece, or a group of pieces, seems immaterial. His productivity is not to be counted on the number of pieces either. Painting on pots has allowed him much more dimension than what could be done on flats of canvas, and he enjoys this. The ceramic multifiring, gradual processes that depend somewhat on a succession of results also set up their own conditions. His many colours are all made with numerous stains in a single base glaze. What a simple approach—one colour simply brushed beside another. It's quite alright to indulge in very time-consuming, personally satisfying and challenging pieces. Right!

*David Lloyd*

## Wizard of Id By Brant Parker and Johnny Hart





## OPPORTUNITIES

**Circle Craft 18th Christmas Market** will be held at the Vancouver Trade and Convention Centre, on November 7-11, 1991. For applications and information to enter, contact Paul Yard, 101-1765 West 8th Avenue, Vancouver, V6J 5C6, (604) 737-9050, Fax (604) 736-2186.

**Call For Entry:** The Assembly of B.C. Arts Councils ninth annual provincial juried art exhibition "**Images and Objects**" will be held in North Vancouver from May 22 to 22, 1991. It has a new thematic concept, "Creative Approaches to Community Issues", and further information may be obtained by calling the Community Arts Council in your region. Deadline dates vary from January through March, depending on region. The Assembly office in Vancouver may also be contacted at 738-0749.

Terri Heit of Creative Craft Fairs presents Vancouver Island's largest art and craft fair "**Artists in Action Festival '91**", May 24-26, at the Racquet Club, Victoria. Also the 11th Annual Christmas Show, Nov. 14-17, 1991. Write 977 Kentwood Tc., Victoria, V8Y 1A5, or call (604) 658-2901 for application forms.

Entries are invited for the **Fletcher Challenge Ceramics Award 1991**. The Award was established in 1977 in association with the Auckland Studio Pottery, and entries are regularly received from USA, Canada, England and other European countries, and Japan and Australia as well as New Zealand. Criterion: Excellence; no theme or category; one entry (piece, not slide) per artist. Awards: NZ\$10,000 for Premier Award; NZ\$1,000 each for up to 5 Awards of Merit, as well as further certificates of merit at the discretion of an International Judge. Entries are to be in New Zealand by **May 3, 1991**. Entry forms from Box 13195 Onehunga, Auckland 6, NZ.

**Art Market '91**, formerly Harrison Festival of the Arts. Now accepting applications for their annual juried craft sale, to be held on the weekends of July 3 and 13. Booth fees waived in order to en-

courage participation. **Deadlines for applications: April 26, 1991**. Submit slides of work, plus \$5 jury fee. Applications can be obtained from the Harrison Festival office at Box 399, Harrison Hot Springs, BC V0M 1K0. Tel: (604) 796-3664.

## WORKSHOPS/CLASSES

Giving Away The Gold Productions presents **Making a Vacuum Formed Fibre Kiln—A Free Workshop**.

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Saturday, March 23, 1991—10am. Bring a coffee and bagel. 1359 Cartwright Street (rear), Granville Island. Phone: 684-8452.

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**Paul Soldner Workshop—Fire By The Sea**—September 23-28, 1991. Cost: \$615.00 (cost includes accommodation, meals and workshop). Location: Hollyhock Farm, Box 127, Mansons Landing, Cortez Island, BC V0P 1K0, (604) 935-6465.

### Asian Ceramics Workshops

Conducted by potter and collector Jean Fahrni with Asian Studies Curator Paula Swart, the series will take place in the "Treasures from Asia" gallery. Participants will handle and inspect early Asian ceramics and learn about the history

and techniques of manufacture. Each workshop includes a lecture on the art historical aspects and a hands-on experience with the ceramics.

### Celadon Wares

**Tuesday, March 12, 7:30pm**

Workshop will focus on the green wares of the Song and Yuan dynasty, known as celadon wares.

### Blue and White Wares

**Tuesday, March 26, 7:30pm**

Workshop will focus on the development of the Blue and White wares from the Yuan dynasty to the early Qing dynasty (1644-1911), with a strong emphasis on the Ming dynasty (1368-1644) wares. Jean Fahrni and Ms. Swart will point out some of the popular decorative patterns and discuss the influence on the Chinese Blue and White wares on the ceramic art of Asia.

*Each workshop limited to 15 participants. For information or to register, please call the Vancouver Museum Public Programs at 736-4431, local 232.*

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**Pottery Workshop**, March 23 & 24, 1991, with **Pamela Hagley Stevenson**, best known for her hand built elemental dragons and ritual vessels, and **Susanne Ashmore**, demonstrating her award-winning contemporary wheel work, at the **Old School House**, Qualicum Beach, Vancouver Island. The weekend workshop fee is \$60.00, GST incl., and registration is limited. Phone (604) 752-6133 Mon-Fri, 10am-5pm for more information.

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**Calgary Ceramics Seminar (APA)** Ceramics International, **May 17-19, 1991**, presented by Leisure Learning Services and hosted at the Alberta College of Art. Contact: Kristen Abrahamson, Leisure Learning Services, 3rd Floor, Dr. Carl Safran Centre, 930 - 13th Avenue SW, Calgary, AB T2R 0L4. Tel: (403) 245-4944.



God makes the snakes

## BALANCE WITH DIVERSITY *Continued from Page 1*

Several years ago Hank and some of his colleagues and friends attended an NCECA conference. At that time, Hank was interested in developing and building a ceramic fibre gas kiln, similar to the one he built at the Burnaby Art Centre. On the first day of the conference he was introduced as a kiln builder. With but one exception, the reaction of educators and artists alike was one of indifference, to put it kindly. The next day Hank asked to be introduced as a potter and was greeted with some interest and curiosity. On the third day he asked his colleagues to introduce him as an artist. With little exception the response from the NCECA participants was attentive, curious, and respectful.

At the heart of the controversy between ceramic sculptors and potters lies two fundamentally divergent practices. They are:

1. The freedom to explore and push the limits of form.
2. The necessity to perform daily, yet lovingly, with beauty and human warmth.

Can anyone claim that either of these is "out of date", unclear, "a concession to fashion", etc? The practise, the act itself, is not controversial. It is in general how we want the world to see us, and what we hope to gain from that perception that is problematic.

I believe that the Potters' Guild has found a workable middle ground, so far unmentioned, between the two peaks of the moral high ground as outlined above. The Potters' Guild is a non-profit soci-

ety. Like other such organizations, its goals and purposes identified in the constitution are attempted to be met by a number of services. The workable middle ground, as I see it, lies with the fact that the most publicly visible aspect of the Guild is named "The Gallery of B.C. Ceramics", which one hopes is perceived as sufficiently inclusive and modern. The organization, the mother "corp." if you will, is called "The Potters Guild of B.C." which seems to me a fair appellation, given that for the past forty years and into the present, it has been potters and the lovers of pottery who have organized to establish a respected community presence, to educate, and to please. Jim's assertions that we are unable to talk to government, the public, etc, and that we have our head stuck in the sand are in clear contradiction of what has actually happened. If the efforts to organize the Guild and Gallery had been unsuccessful, who would now be interested in renaming it?

In conclusion, the most publicly visible part of the organization is named "The Gallery of B.C. Ceramics", and in practise the Gallery includes vessels, sculpture, and pottery which makes it both functionally and symbolically inclusive. Admittedly the venue for presenting sculptural work needs to be improved, a problem which the Board is attempting to solve. It may be that many members feel that the words Potter and Guild are sufficiently inappropriate that they cannot share the stage with the words Gallery or Ceramics. Is what Rumi said true, "No one knows our name until our last breath has gone out."?

Nathan Rajla

**Renew today so your April Newsletter will be sent to you!**

- ( ) Membership Application  
( ) Membership Renewal  
( ) Change of Address

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The Potters Guild of B.C.  
1359 Cartwright St.  
Vancouver, B.C. V6H 3R7

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We have a free illustrated catalogue available that lists all of the products we carry. If you would like one, please phone and we'll mail it to you.

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#### REGULAR HOURS:

Monday - Friday 9 - 5

Saturdays 9 - 1

Closed Saturdays on long weekends

Come and see us at:

**9548 - 192nd Street, Surrey, B.C.**  
**Phone: 888-3411**